LONDON STILL EXCITED OVER THE POST-IMPRESSIONISTS.

Carrent Shows at the Galleries.

Again the post-impressionists. The innocent pictures at the Grafton Galleries have stirred London to its midriff. Why? it because opposition to the neo-impres-cionists is a sort of last ditch and a last stand of the beleaguered critics, critics who have sorrowfully seen the artistic haves wrought by the admission into English art galleries of canvases by Whistler Manet. Matisse and other rebels? Or is it simply a case of insular jealousy? Scratch an Englishman's artistic sense and his pocketbook bleeds. Counter demonstrations have been organized, and only a short time ago the Authors Club gave a dinner at Whitehall Court to Sir Alfred East, president of the Royal Society of British Artists, which was simply a gathering of men hostile to modern art-at least they thought they were hostile, though in the speeches the name of James Whistler, "Sunny Jim," as Mr. Mather has rechristened him, was used to bludgeon Matisse and the rest. Fancy Whistler being in his turn quoted as a conservative to check the onslaught of for London was once like a red flag waved in the face of valiant Policeman Reilly with us forever

Great Whistler, dead and turned to clay May stop a hole to keep the French away.

The chairman of the dinner took as He spoke of Shakespeare, of Turner, of anarchism, of cabbages and kings. He artist happens to be American, Scotch, Irish or Welsh. Remarking upon the from criticism, and all those subjects dane or metaphysical. And as for against sanity. All these new schools best. His society foik, men and women. which supersede each other so rapidly have character, the veracious character have one mark in common, bad and inof society folk; nothing more, nothing son, Ranger, Ryder, Sartain, Symons take too mu
competent workmanship. It may be less, Grace and aristocratic bearing and (Gardner), Van Luer, Waugh, J. Alden expanded." taken as an axiom that those who can, various pictorial qualities there are. He

ne er existed! And again the wicked critics get it dans le cou for setting beautiful paint quality above sloppy subject matter, as if a picture could boast anything better. And their brains! Such aubtle brains in English and And un- Portrait in Bronze Made by James Novellt English, too! Why, all that is good was first un-English; from the Dutch came the eighteenth century landscape school, from the Italians and Flemish the finest portraiture. Turner was the first English impressionist, and they dare to speak of him as one who would howl down Monet. And finally the venerable wheeze about incompetency. Manet was an incompetent and Cézanne couldn't color and Matisse can't draw! The speech is characteristically British, particularly the

part that compares the post-impressionists to the anarchs. Sir Alfred East in response made an equally tactful speech; no need to retail his platitudes about "art the expression the ideal," or his delicate allusions to his own art; suffice it to say that we recall the landscapes of this worthy president when they were shown at the National Art Galleries in this city proved to be respectable, uninspired canvases, as mediocre as the work of our local average academicians, without vitality, without air. and as to coloring wonderfully deficient Painting is an illusion, and the greater the art the greater the reality. The better the paint the greater the art. What precisely is meant by reality? The familiar look of things in the street is one sort of reality. "Midsummer Night's Dream" is another. Were not the realities of Epicurus and Saint Teresa equally vivid? Franz Hals painted beery burgomasters, while in Amsterdam Rembrandt was plucking the jewelled mystery from the neart of darkness. Which of these was the true reality? Tristan and Isolde found the supreme reality of life when together in the love enchanted park, fremulous with the hunting horns of King Mark. Fedda Gabler feared to face the reality of passion Yet all three perished.

all three were self-slain, and all three saw various kinds of reality. Henri Bergson of Paris, the wizard of the new metaphysics, will ingeniously point out for your suffication that Schopenhauer and Kant were blind when they denied us objective reality or shuffled with its terms. It ceaselessly changes, this reality, but it is everywhere, in the depths of the soul and hanging around the town pump. It is all periphery and all circumference, and it is all illusion. Whether the post-impressionists convey a sense of the illusion of reality or the reality of illusion doesn't much matter. The main question is whether they are artists.

The two or three big names that serve to float some weak and bad painters (for what have Manet and Cazanne to do in such company!) is beside the mark

Exhibition of Sculpture Interesting of British philistia. (Hear, Hear; cries One we described when Troubetzkov Ry er (with whom this young man has trict, Henry B. Culver. away at English sentimentalism. English it probably will be adjudged his strongest younger Mr. Ryder has talent and he is pleased also other people, particularly sensualism and English imperviousness to new ideas. And now after our own splenetic and unsabbathlike display of anti-Anglicanism in art, can we, in our

lengthy, from numerous local painters). mismatic Society at the Hispanic Museum. æsthetic considerations, may be found burking. radical newcomers; Whistler, whose name in the illuminating introduction to the Too staccato, too superficial, too little exhibition of canvases by American artists. Times change, but the philistine abideth patient of academic restraints and soon nude there are only one or two examples Ballard Williams, Ranger, Keith, Bogert

sionist à l'outrance. It may be confessed the eye, a trait of his theme. Sometimes shows at this club. a text the blight of post-impressionism, at the outset that he is not an insurgent this trait is not essential; and then of art, not a profound psychologist nor it is so contrived and set forth with such yet a brilliant technician. As regards his skill that the eyes of a wolf assume a Not since J. Stuart Barney excoriated quoted Whistler's epigram "Art happens," wet a brilliant technician. As regards in skill that the eyes of a quoted Whistler's epigram "Art happens," method, he is dans le mouvement of mystic faraway look, one that positively them at a meeting of the Architectural modern sculpture, which stems from thrills the spectator. We have said that League a couple of years ago have the Rodin, but in the hands of his disciples with his animal pieces Senor-Trouberzkoy architects listened to such a merciless is as different from Rodin as is Van Gogh is the most successful. This is true. His wigging as William Barclay Parsons riot of mad movements, he went on to say from Manet. As for the psychologic interest in the glance of the eye, animal or gave them on Wednesday evening. The that "subject in painting has been denounced as a vice and likened to phylloxers or the potato blight. Painting was short) absolutely disduins such a word, also disdains symbolism, in fact, anything the subject in painting has been denounced as a vice and likened to phylloxers or the potato blight. Painting was short) absolutely disduins such a word, also disdains symbolism, in fact, anything blic's blooded beast. His dogs are nationally applied the eye, animator gave them on weonesday evening. The part of the question, Mr. Troubetzkey human is almost passionate. His horses occasion was the second lecture of the look at you either with languid curiosity season given in connection with the league's twenty-sixth annual exhibition how on at the Fine Arts Building in West wit, pathos, poetry, drama and all attempts to revivify the past, all those Even Rodin for him is too rhetorical, too studying. His sketches in black and things which a benighted humanity re-things which a benighted humanity re-from the control of reading Baudelaire white are those of a sculptor, swift and before carving the gates of hell. Batiuska cursive; his painted portraits will pass, wit only to the Beaux Aris men of his as opposed to the spirit of modernity. Paul would rather go over and look at an He does not betray either Russian or craft Mr. Parsons flayed all alike. His Our critics, priding themselves on their East Side tenement and get his ideas of American strains in his sculptures. He topic was "The Architect and the Engi-Hmitations, only interested themselves the nether regions red hot from its swarmis a thoroughgoing cosmopolitan who neer," and he had a large audience, the in the problems of paint and technique ing horrors. But he is more interested and scoffed at all else. Brains were to in pretty women to bother at all about dress, some subtlety and not a suspicion league at this meeting and the lecture be banished from painting as they were Baudelaire or the gates of any hell, mun- of spiritual meanings in art. Over the in the Vanderbilt gallery being open to which make our hearts beat quicker, technical accomplishments, he would be the Gifted Amateur, the Eternal Amateur. Boring, president of the league, was in the bring a lump to the throat, a tear to the the first to cry aloud if you called him We wish, however, that many professioneye or a smile to the lips were ruthlessly a professional sculptor. To be exact, als we know had one tithe the natural condemned. All those ideas which are he is far from being an adept technician. essentially un-English have been dumped Some sculptors will say that he has not from abroad where there is a riot of mad mastered the foundation principles of and athletes movements which have reached their his art. He has, nevertheless, much last gasps in post-impressionism. [Laugh-facility, and can model the texture of The post-savages, as they have anything, a silken dress, a maiden's velbeen called, are revolutionists, revolters vety skin, a wolf's eyes or the sound attitude before nature and a feeling for O'Rorke, although called to his feet as who have given us revolting art. So of music. His knowledge of anatomy enamored are they of revolution that may be questioned, yet he does not fear they would revolt against freedom and to tackle the most difficult problems of dynamite an open door. Having so little attitude, gesture, rhythm. His dancer, to rebel against, they have revolted Swirsky, is absolutely delicious. He against the demand for competent crafts- deeply feels surfaces, externals only enmanship, revolted against nature and thrall him. His animals show him at his

ing a fat baby? What humor, pathos, the sitter which rings truer. He misses a fortune telling parrot on her finger poetry would have been lost if the nine- this quality in the portrait of Anatole The result is full of character, true Luks. teenth censury British school of art had France (we prefer the more characteristic Kenneth Miller waxes in science and subhead of France executed by Lavergnes, tlety. There's a lot in his "Woman by the

A NEW HEAD OF LINCOLN.

Shows Lincoln the Man.

Lincoln which has been much admired.

Lincoln the statesman

Novelli, a young sculptor of this

Every movement, like an avalanche, drags with it much more débris and degree with a life size bust of the point is that the English philistine painters are up in arms, their timid souls are up in the size bust of the larger time which has been shown in six of the larger which has been shown in s make speeches of revoit (Hear, Hear) volume and no little plastic power. The tomed vein. "The Maker of Magic," by the maker of it is not a decorator, neither tomed vein. "The Maker of Magic," by the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator, neither the maker of it is not a decorator. The maker of it is not a decorator, neither the maker o Ends of Art Prince Troubetzkoy's Whistler, were justified in their contempt a devoted friend, are alike attractive, makes us hopeful that the magic name of rie is a lawyer and of the Wall Street disof No. No. from London). Little wonder exhibited in a special saile at the Paris no connection, as far as we know) will that Wells and Shaw ironically pound Autumn Salon of 1904. By some critics be again one to conjure with. The to please himself, but he found that they What will you say when you find your-

Paul Troubetzkoy in clay' Will you cry aloud: "Chic!" or will you grumble: "This is the very decadence of sculpture?" In sooth it is an amazing performance. Use Whistler, D. Y. Cameron, Seymour Haden, Market of face an conceive of such a thing in Fifty-seventh street, where he lives in the midst of the fine arts. He has allowed the property of Judson S. Dutcher of Ellenton of the part the seminating knowledge of the part the seminating knowledge of the part the midst of the fine arts. He has allowed the property of Judson S. Dutcher of Ellenton of the part the seminating knowledge of the part the midst of the fine arts. He has allowed the property of Judson S. Dutcher of Ellenton of the part the seminating knowledge of the part the semination in the several years are the lives in the semination in the several years are the lives in the semination in the several years are the lives in the semination in the several years are the lives in the semination in the several years are the lives in the semination in the several years are the semination in the several ye pride of patriotism, beast that in such aloud: "Chic!" or will you grumble: "This property of Judson S. Dutcher of Ellenthe midst of the fine arts. He has almatters America is a whit better than is the very decadence of sculpture?" In ville, N. Y. Among others, the names of ready turned out in the several years (Laughter, sardonic and sooth it is an amazing performance, Wiss Whistler, D. Y. Cameron, Seymour Haden, past four of these model ships, or ship engthy, from numerous local painters). life size figure of the sculptor's wife, Meryon, Zorn, Joseph Pennell, Buhot, models, which is a better term, although There is an interesting exhibition of Broadly accented, loose in handling, the Rapon, figure among the etchers, and few people know of him in this branch of sculpture by Barin Paul Troubetzkoy eidolon fairly vibrates with vitality. Even there are drawings by Abbey anti Maxfield under the auspices of the American Nu- the hat is realistic. Fictorial? Yes, Paul Parrish in this interesting collection. of Intra is nothing if not pictorial. in the large gallery, the former scene of Through the long list of small figures, the triumphs of Socolla. Prince Trou- ladies sitting, standing, bolling, walking, his cleverly painted bird dogs. At the betzkoy is well known on the Continent dancing, the expression of sheer life is betzkoy is well known on the Continent as a scuiptor of talent, and his name is not unfamiliar here. Born of a noble Russiau family in Italy, his mother was a Winans; therefore he is half American. His brother Pierre, a resident of this city, is a painter and the husband of this city, is a painter and the husband of this city, is a painter and the husband of the well known writer Amelie Rives. of the well known writer Amelie Rives, the crispness of a Tanagra, without a sug-tiquities is now in progress at the art Details, biographical, critical and general gestion of the immortal beauty therein

modelled after his own fashion. Every- present (the naked torso of the Russian and Blakelock. Henry W. Watrous is thing he has modelled would win the dis-singer Chaliapine shows more fat than now the chairman of the new art comapproval of the Sir Alfred Easts, for the muscle) - for style, for structural solidity, wittee, and he proposes to restore to their Russian-American is a realistic impres- if he can but suggest, in the first leap to old high standard of excellence the picture his entire collection floats the aureole of visitors to the exhibition. William A.

At the Madison Square Gallery paintthirty selected paintings by Blakelock, speaker. Brush, Bunce, Carlsen, Davies, Davis, Daingerfield, Dewey, Dougherty, Foster, Fuller, Groll, Henri, Hawthorne, Keith Richard E.), Mora, Murphy, Myers, Peartaken as an axiom that those who can, do those who cannot, revolt." [Cheers] so do those who cannot, revolt." [Cheers] so do those who cannot revolt. "[Cheers] so do those who cannot revolt." [Cheers] so do those who cannot revolt." [Cheers] so do those who cannot revolt. "[Cheers] so do those who cannot revolt." [Cheers] so do the can mount with his themss. It is a very handsome show, can of the models, which self-compliacency? Mark the dear old pictures of our childhood [cheers], the sentimental Dicksees, Friths, Leaders, Tademas, Hubert Berkshort of the Pre-Raphaelites, Can't you see these stout, middle aged gentlemen weeping over the "Cotter's Saturday or love and the poem of soiling e-estatically before "The Derity Day" or loves Romburl's wooden horses or gulping down a sob when viewing a Newtoundland dog rescuing a far baby? What humor, pathos, if a fortune telling partou on her find the path of the models, which the way had been the first one of the models, and a far week had been the first one of the models, and a far week had been the first of the models, the form and the can mount with his themss, is truly society's sculpto."

And laugh No. I was netted, in which the which the models in the can mount with the geter had the can mo

> The model has been cast in bronze and will be ready for exhibition on Lincoln's Birthday (to-day). The sculptor made his studies from a life mask of Lincoln, a portrait taken in 1865 and a city, recently executed a portrait bust of profile published in 1861.

> Mr. Novelli studied art in Rome five The sculptor has tried, as he says, to years, was graduated at the Royal Acaddepict Lincoln the man rather than emy in Romeand worked as assistant to Jules Monteverde, the Italian sculptor.

PORTRAIT BUST OF LINCOLN BY JAMES NOVELLI.

SEEN IN THE WORLD OF ART Every movement, like an avalanche, and he scores with a life size bust of Sea" and he has been listening to the up, an exhibit that some visitors under-travelling exhibition of small bronzes, the philosopher backs and despend the larger throughout throughout the larger throughout the larger throughout the larger throughout the larger throughout throughout the larger throughout throughout the larger throughout throughout the larger throughout throughout the larger throughout the larger throughout throughout through the larger throughout through the larger throughout through the larger through the larger throughout through the larger through

modern.

At the Anderson Art Galleries there self face to face with Mme. la Princesse will be sold next Tuesday evening a col- if one can conceive of such a thing in Percival Rousseau is showing at the Knoedler Galleries a small collection of Katz Gallery paintings by Addison T. Mil-

rooms of K. Ahoronian. At the Union League Club there is an catalogue by Christian Brinton. We varied is the majority of this Russian's among whom are Gardner Symons, Paul learn that Pan Paul Troubetzkoy was im- work. He seems to care naught for the Dougherty, Cullen Yates, Emil Carlsen.

ART GOSSIP

But whereas Mr. Barney, who is an never takes sides, who has charm, ad- MacDowell Club cooperating with the

As it happened C. Grant La Farge talent of Paul Troubetzkoy, amateur who as president of the league at that sculptor and prince among vegetarians time had to reply to Mr. Barney, also was required on Wednesday evening to defend the architects against Mr. Parsons. ings by Allan Tucker will give pleasure Walter Cook and John F. O'Rorke were to those who admire fresh color, a passive among the others who spoke, and Mr the picturesque. This is the first one an engineer, true to his capital "O" hit man's show held by Mr. Tucker. At any head in sight and threw the audihe Macbeth Galleries there is a group of ence into more merriment than any other

for a moment over all heads alike, when Lockwood, Luks, Miller (Kenneth H. and a corner of his mouth twitched, an eye twinkled and he interjected: "It might take too much gilding, some brows are so

·He had once been called upon to participate in plans to beautify a certain city, he said as an instance in point, and had found a distinguished architect engaged upon the same work. He suggested that perhaps he and the architect could work together to the general advantage of the project for beautification. The architect unfolded before him a city plan which he had arranged in which all the streets were circular, and insisted that it was the only way by which a city could be made beautiful. He mentioned medieval cities and streets in them and pointed out that therefore to make models of ships and to offer them beautiful. He mentioned medieval cities and streets in them and pointed out that they were all beautiful and that therefore to make a city and its streets beautiful they must be made circular. Mr. Parsons's reminder that those old cities were walled cities and that the streets were circular to parallel the walls made no impression on the architect bound to his ression on the architect bound to his

profession's past.

Bringing his point down to date Mr.
Parsons remarked that he had lately read Parsons remarked that he had lately read in the papers of a projected monument to the King in London to take the form of a bridge and that an architect had come forward with a design. What was it? The architect had taken the foundations of the Waterloo Bridge and the circular stairway of the Chateau of Blois.

Then Mr. Parsons adverted gently to the way architects have of making their

the way architects have of making their railway stations look like pagan temples. By this time his own expansive smile was multiplied in widening circles around the

gallery.

He closed with a rhapsedy on York
Minster which led Mr. La Farge to observe
that after all Mr. Parsons was not an
engineer but an architect. Mr. Parsons
however, asked if the builders of that pile would have disdained or disregarded the new structural element had some con-temporary put steel construction at their service. He thought not and he believed that in time the architect and the engineer would be found working in a closer har-mony, with greater and better results.

Mr. La Farge in a serious defence and eulogy of his profession told why the architect must be in supreme command. In telling what was demanded of the architect nowadays he said that it was as necessary for him in planning a modern hotel to know what flooring wouldn't cause a waiter to get flat feet as to determine the elegance of the foyer, so that the architect must employ or cooperate with specialists in many branches, though himself, the supreme designer, which cause a waiter to get flat feet as to deteropened a path in which the merry Mr.

flatfooted "
But even Mr. Boring forgave him, being, as he said, though an architect, impartial for the evening, since he was in the chair, and everybody went away happy, after Walter Cook had said that he didn't know that we should be blamed much if we went on speaking the language of Shakespeare even if we hadn't invented any new styles in English in the centuries since, barring a few ephemeral things.

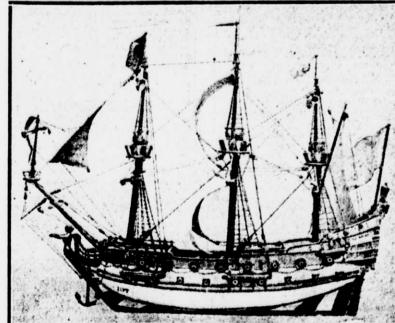
In the central gallery at the league exhibition there is a reward for those held in conjunction with the National who have the laudable habit of looking Academy of Design and the domestic

ile started in making these ship models artists, and he takes part of his amusement now in his own model shipyard

Mr. Culver had a small model in last year's league exhibition, and comparatively few persons who saw and admired it knew that it was the product of a lawyer's playtime; but Everet Shinn, the

the South and West in charge of pected to be an important factor in dis-

hough Rome exhibition of the coming spring, has been led to assemble through the cooperation of the sculptors a collection of enlarged photographs to be exhibited at Rome to show what the American sculptors are doing in an all around way, big and little. This is in addition to the collection of small bronzes which is to go in the to Rome.



it as such, so many people asked about it, in Art and Progress, where he explained that it was constructed after the model of a seventeenth century vessel, an English third rate warship whose name was the Montague.

Another man besides Mr. Shinn followed up the modest single exhibit at that

in constructing them.
In explaining in Art and Progress the idea which prompted him to construct

to make models of ships and to offer them at various shrines as a token of thanks-giving for escape from the perils of the sea. These model ships usually hang suspended from the ceilings of cathedrals

The National Sculpture Society has been hustling for the last year, and it has seen results in an increasing appreciation of sculpture and an increased lay membership. President H. A. MacNeil reports that its prospects for the new year are bright. One of the most interesting items of the president's report, however, as made known through the secretary, J. Scott Hartley, has to do with the way some art committees treat sculptors after seeking their expert advice opinion and judgment

been organized a circulating exhibition of photographs, a collection of about 175 photographs showing the executed work week at Knoedler's. of some fifty sculptors, in ideal and monumental work, which is to be sent through American Federation of Art. This is ex-

rue. Of the support and cooperation vmen Mr. MacNeil says:

artists are out of money for the time being that when I go to the door they exclaim:

'I don't want a model, I don't want a model, I never want a model bang!

the bang being the door."

And yet there are artists who say that models don't think.

A painter who has made a specialty

"Why, they 're fine! I had never thought

of Beckwith doing a decoration, but he's hit it, although I don't see why he decided to paint the one child's portrait to go with a scheme in which all the rest are adults. However, I feel like writing Beckwith a letter of congratulation, down there in Rome."

suggested a good deal of the atmosphere

of New York there was an inescapable

Parisian admixture, which did no damage

to the canvas from the Frenchman's

point of view and was rather amusing

Mr. Hoffbauer is represented in the

Luxembourg by a battle painting. A

visitor at his studio in the Mansfield yes-

terday was looking at a photograph of

the Luxembourg painting and inquired

"Have you changed your manner of

to the American.

of decoration was looking at J. Carroll

Beckwith's decorative paintings in the

Martinique a few days ago, the four male

portraits, and he blurted out:

LA GUIRLANDE, BY HENRY B. CULVER.

models, a decoration, and he told about to advance the cause for which the Sculpture Society is working."

The society is soon to hold a memorial exhibition of works of the late J. Q. A. Ward, who was a former president of the Said a model: "I suppose it's when som

show, and the result was the production by Mr. Culver of the exhibit in the present league exhibition, a model more or less similar, bearing the name Ye Prince George, and destined for the ornate speaker.

"Not that I am going to gild the engineer." Mr. O'Rorke was saying, looking for a moment over all heads alike, when a corner of his mouth twitched, an even

Among others whose attention has been attracted is Miss Cecilia Beaux, with whom Mr. Culver is now in negotiation, and who wants one of the models, which Mr. Culver will probably make especially.

suspended from the ceilings of cathedrals, churches and chapels in Norway, Sweden and Denmark.

"The effect of these miniature vessels hanging from the arches of churches and chapels is most artistic and has suggested this item of interior decoration for secular purposes. * * * The long pennant from the mainmast is no exaggeration of the similar flags of that period, which were sometimes 125 feet long."

geration of the similar flags of that period, which were sometimes 125 feet long."

Mr. Culver takes some liberties in the details of the accient types, as his purpose is confessedly decorative, but they are essentially true representations of the old vessels, although one might have a pleasant argument with him as to the date of the introduction of the jib—which lends itself excellently, however, to the decorative effect which is his aim.

"A valuable work done by the society,

he says, "is that of professional advice that is so freely given in all matters relating to this important branch of the earlier years.
"Members of the society have been

"We now know," he said, "for Mr. La
Farge has told us, what the architect is.
He's the employer of all these other people and he is to see that waiters don't get

"Members of the society have been called to act on juries in important competitions in various States, and always with satisfactory results to all concerned and he is to see that waiters don't get

"Members of the society have been called to act on juries in important competitions in various States, and always with satisfactory results to all concerned and he is to see that waiters don't get Then, however, comes the rub which has led the society to hedge its dignity with certain restrictions in this state-

Mr. MacNeil says that the exhibitions

The sixteenth exhibition of the New York Society of Keramic Arts, including manufacturers, is being held at the Aris Cab.

An exhibition of water colors by John

Marin is on at the Photo-Secession Gallery, where the next following exhibition is to be of water colors by Czanne.

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and those who did not, for while he had Antique Italian Gold Frames

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